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The ART NEWS

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VOL. XXXIII

NEW YORK, DECEMBER 22, 1934

NO. 12 WEEKLY



"PORTRAIT OF HIS SON, TITUS"

REMBRANDT

This work, formerly in the Hermitage, has been acquired by a well known private collector from Wildenstein & Company, Inc.

PRICE 25 CENTS



Courtesy of Mrs. Oliver E. Holmes

THE HOLY FAMILY

By Elliott Daingerfield, N. A.

For unto us a Child is born,
Unto us a SON is given,
And the government shall be
Upon HIS shoulder;
And HIS name shall be called
Wonderful Counsellor
The Mighty God,
The everlasting Father,
The Prince of Peace.

— IS. 9. 6

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, DECEMBER 22, 1934

English Paintings Of Great Period In Seasonal Show

The Galleries of Howard Young
Add to the Christmas Spirit
With XVIIIth Century Works
Never Seen in New York

By LAURIE EGLINGTON

The showing of eleven paintings by the six great English artists of the XVIIIth century is a fitting celebration of the Christmas season. No art is more suited to the Yuletide spirit than this phase of English expression, interwoven as it is with the very being of the family—the force that has kept alive an age-old tradition. Once the power of the Pope was denied, the reformed church had to look elsewhere for its support and found it in leading families of the day. Ever since, the fortunes of the two institutions have been closely allied, the family claiming worldly patronage in return for financial and moral support.

The effect on art has been quite marked. Instead of the ecclesiastical patronage of earlier years, which produced religious art in the form of mediaeval sculpture, illuminated manuscripts and wall paintings, we have a transference of power to princes of the world, who used it in the interests of an ancestor worship which has only been paralleled or exceeded by the Chinese. Unlike the Chinese, however, the English aristocrat of the XVIIIth century used portraiture to capture and hold for future generations the ephemeral beauty of earthly things.

And so it is that in a painting like that of Caroline, Duchess of Marlborough, by Reynolds, we have the very essence of XVIIIth century England. It has all the warmth and color of a life devoted to enjoyment—a life smiled on by the church in return for patronage and the compensatory freedom to inflict the threat of damnation on the lower classes. There is no fear here, which is one of the reasons for the immense popularity of these paintings. Instead, there is feminine beauty of the most delicate kind and the slim grace of youth clothed in red velvet and ermine worthy of a priest—the whole entrenched in the security that comes from long possession of just such park lands as form a fitting background for the Duchess.

Reynolds himself was perhaps best equipped of his contemporaries to bring out just those characteristics implicit in the demands of patrons of the period. The solid foundation of technique, and the manner in which he gradually but surely built up a picture are allied to an indifference to certain psychological factors that enabled him to create an effect of unqualified security. In addition to these fundamentals, of which the admirer is not necessarily conscious, our pleasure in such a work is greatly enhanced by the artist's use of thin glazes of warm color which acquire with the passing years an added richness of silvery tone. Velvet, satins and ermine, moreover, not only aid the painter's dramatic lighting but serve to protect their wearers from

(Continued on page 9)



PORTRAIT OF COLIN MACKENZIE

Included in the exhibition of masterpieces of English XVIIIth century art now on view at the Howard Young Galleries.

By RAEBURN

January Opening Of Frick Library Is Announced

The Frick Art Reference Library has completed the removal of all its material and equipment to the new building at 10 East 71st Street, New York City, and will be open to those desirous of making use of its extensive collection of photographs and books on painting and sculpture by January 14, 1935. The Library formerly occupied the building at 6 East 71st Street and has now moved into a larger and more adequate building, erected by the Trustees of The Frick Collection. Miss Helen C. Frick is the Director of the Library and Miss Ethelwyn Manning, the Librarian. Persons wishing to avail themselves of the facilities of the Library should communicate with the Librarian.

As an institution the Frick Art Reference Library is distinct from The Frick Collection, and under a separate management. Its aims, however, include objectives in developing a center for furthering historical and artistic studies, similar to or complementing those to be pursued by the art gallery found-

It Is Rumored...

That the past few months have witnessed considerable activity in the New York art market. From fairly reliable sources comes the information that painting sales during this period have approximated the \$2,000,000 mark and that four or five of the leading art dealers in this city have participated in these transactions.

ed and endowed by the will of Mr. Henry C. Frick. This will occupy his former residence adjoining the Library and is now undergoing alterations and additions preparatory to its being opened to the public in the Spring.

The Library has more than two hundred thousand photographs and reproductions of European and American paintings, drawings, sculpture and illuminated manuscripts and about forty-five thousand books and pamphlets including a collection of eighteen thousand art sales catalogs, the largest of its kind in this country.

Famous Rembrandt From the Hermitage Sold by Wildenstein

We learn from an authoritative source that the great Rembrandt, "Portrait of Titus," formerly in the Hermitage, has been sold to a famous private collector by Wildenstein & Company, who confirm the news. This fine work, which is reproduced on our cover, had been in the Hermitage collection since the time of Catherine the Great, until it was sold by the Soviet Government to the Wildenstein Galleries.

The painting is extremely well known to the art world, being cataloged by Bode, Smith and Hofstede de Groot and reproduced in *Klassiker der Kunst* and *Les chefs-d'oeuvres de la Galerie de tableaux de l'Hermitage à Petrograd*. It is extremely interesting to compare Rembrandt's various renderings of his son, which themselves constitute a gallery of fine portraits. Painted around 1660 the delicate features of the Hermitage example retain a great deal of the innocence of childhood in comparison with the portrait in the Kann collection given to the previous year, in which a growing preoccupation with life and its problems is already to be noted.

Many New Works Added to Holdings Of Drey Galleries

Rarities From Seven Centuries
Comprise an Art Collection
Marked by Subtlety of Taste
in All Fields

By MARY MORSELL

There are a few galleries in New York City which preserve amid the modernity of surrounding skyscrapers the spirit and the wide aesthetic interests of the European antiquarian. Quite logically, such galleries seldom hold special displays, with objects of a single art epoch carefully selected and cataloged. Instead, there are rooms where the connoisseur and the privileged visitors who have proved their mettle, may in a sense create their own special exhibitions from a wealth of art forms representative of all ages. The A. S. Drey Galleries are a distinct epitome of this spirit. Every year the rooms are changed about a bit and new treasures are brought from Europe. The collection is as comprehensive as that of a small museum, but there is an intimacy and a subtle charm in the method of display that bespeaks the traditions of an older civilization, rather than the self-conscious formality which still tends to pervade the taste of this country.

I visited the A. S. Drey Galleries the other day, when a slight holiday lull in the roster of special exhibitions allowed time and relaxation for full enjoyment of both the collection as a whole and the individual pieces which appealed most strongly to my personal taste. And as usual, after making the grand tour, I was allowed to wander slowly about the rooms, examining hidden treasures in chests and cassoni as well as studying the larger examples of painting, sculpture, furniture and tapestry displayed with such taste and restraint throughout the galleries. As I have said before, the Drey collection reveals a catholicity of interest. In the decorative art there are examples ranging from a Romanesque ivory to capricious Nymphenburg figurines. Among the paintings, one may commence with the naive, yet deeply religious work done in 1340 and wander down the ages to the cool classicism of Ingres. And were Dr. Drey to unfold all his tapestries, one could study various phases of the weaver's art from the crisp two-dimensional quality of the Gothic to the luxurious fancy of the age of Louis XV and XVI. However, since these galleries wisely refrain from showing all of their collections at the same time, it is a relatively simple matter to create a special exhibition from the works at hand. And if one has any special requests or curiosities about things in the store-room, they are brought forth with charming alacrity.

Early ivories and enamels, taken from the large credenza in the front room, were among the first treasures that I selected for special study. The little French pyx, illustrated in this issue, is a marvelous example of that bold and expressive art which flour-

(Continued on page 10)

Etching Technique Is Demonstrated To Large Crowd

By JANET ROSENWALD

Proof positive of public interest in the intricacies of the print maker's craft was furnished on the evening of December 18, when more than four hundred persons crowded to the National Arts Club to watch a mass demonstration of technique. In conjunction with the nineteenth annual exhibition of the Society of American Etchers, now on view at the Club, invitations were extended to members of both organizations and their guests to attend an object lesson in print making. One-man shows of this nature are not uncommon but this is the first time that leading etchers have joined in publicly demonstrating the many processes ranging from the initial work on the plates to the final printing.

Seated within a hollow square composed of long tables, the artists worked busily throughout the evening. Eugene Higgins, Harry Wickey and Albert Flanagan devoted their energies to beveling and cleaning the copper plates, laying the etching ground in various ways and smoking it. The plates were then passed to Lucille Douglas and Philip Kappel, who showed how the transfer of design from paper to the etching ground was effected. James Allen, Robert Lawson and Abbo Ostrowsky presided over the actual etching of the plates, while Frederick Weber testified to the fallibility of his fellow artists by showing how corrections are made. Auerbach-Levy had a monopoly on the explanation and demonstration of soft-ground etching. In the dry-point department, Louis Rosenberg, Chauncey Ryder, Walter Tittle, Albert Sterner, Margery Ryerson and Sybilla Weber expatiated on the relative values of the diamond and steel points and let curious spectators test the burr of the lines with their own lily-white hands. Martin Lewis and Frederick Detwiller clarified the mysteries of aquatint and Frank Nankivell wielded the mezzotint tools. In another room the printing presses were working under the direction of Kerr Eby, Ernest Roth, C. Jac Young and Chester Price. Proofs were pulled from about fourteen plates which had been prepared during the evening.

Each one of the artists was tireless in answering questions. Even such queries as "What's the difference between the etching and the scratching?" met with genial response. It must have been none-too-thrilling for them to repeat over and over again the elementary rules of their craft and to spend the evening in duplicating one small process. Yet, no one could detect signs of ennui. They actually seemed to enjoy having an audience bend over their work tables, testing their tools, borrowing their magnifying glasses for closer inspection and poking fingers into everything that offered access.

But the artists' enjoyment was nothing compared to the public's pleasure. It is good for amateur print-lovers to have an opportunity to see their gods come down from Olympus; to contrast Kerr Eby's clean white snow scenes with the artist in ink-stained black smock, refreshing himself with a glass of beer; to hear Walter Tittle tell the story of the most famous line he ever drew, and to watch Auerbach-Levy working in the medium in which he is particularly proficient. And while admiring John Taylor Arms, both as artist and author, it was delightful to see him as the ever-gracious host making sure that none of his guests missed a trick. Indeed, the relatively small portion of an interested public present may be grateful for the generosity of those etchers who participated either as artists or hosts in the evening's performance and others may well look forward to another such event.

ARMS RECEIVES ITALIAN REWARD

In the recent literary contest sponsored by the Italian State Tourist Department, Mr. and Mrs. John Taylor Arms were awarded a silver medal for their book entitled, *Hill Towns and Cities of Northern Italy*. The text was prepared by Mrs. Arms and illustrated by the etchings of her husband, president of the Society of American Etchers. Awards were made for the outstanding literary works which provided Italian tourist information.



"CHRIST IN THE HOUSE OF ST. SIMEON"
MASTER OF THE VITUS LEGEND, ABOUT 1470
This painting by a rare Franconian master, whose only other known work is an altarpiece in the Thyssen collection, is owned by the Drey Galleries.

DETROIT PLANS HALS EXHIBITION

DETROIT.—The first exclusive Hals exhibit of any real magnitude to be held in this country will be staged at the Detroit Institute of Arts during January and February. Under the supervision of Dr. William R. Valentiner, between forty and fifty of the Hals paintings in America are being gathered on loan from private collections and art museums, constituting an exhibition whose total monetary value is estimated at \$3,000,000.

Loans have been secured from Boston, New York, Chicago, Philadelphia, Baltimore, Washington, Cincinnati, Rochester, Toronto and the private collectors of Detroit, in whose hands are five or six Hals canvases. Dr. Valentiner announces that he has negotiated for the loan of at least one-half of the pictures by Hals in this country. The exhibit will open on January 9 and run through February 28.

DR. TROSS JOINS THE L. A. MUSEUM

LOS ANGELES.—Dr. Ernest L. Tross is now associated with the Los Angeles Museum of History, Science and Art, in the capacity of Advisor in European Painting. The Museum is confident that Dr. Tross's qualifications will enable him to aid in the realization of its plans to build up a permanent collection of Old Master paintings. Dr. Tross was instrumental in arranging the "Exhibition of Five Centuries of European Painting," which was sent out to California last year by Wildenstein and Company and met with such enthusiastic response.

It is the Museum's hope that since a reduced budget will not permit the purchase of Old Master paintings at present, public-spirited citizens may see fit to cooperate in their new policy by making gifts to the organization. Galleries for the exhibition of such gifts will be set aside by the Museum.

MAPS AND MODELS TO BE EXHIBITED

An exhibit of map and model making, technically called the Cartographic Study Project of the New York City Relief Administration, which comprises the largest exhibit of its kind in the country, will be open to the public at Grand Central Art Galleries, Vanderbilt Avenue branch, from December 20 to January 4 inclusive. The show will include flat maps of New York and Long Island, relief maps of European countries, structural models of such classical buildings as the Temple of Ammon and the Roman Forum; classical plaques, art work and such special exhibits as the making of relief and wall maps. They are designed for use and instruction in the colleges, universities, schools and museums of New York City and State.

The cartographic survey was launched in 1932, sponsored by New York University under the supervision of Professor Casper J. Kraemer, Jr., head of the Classics Department. Since January 1, 1934, it has been under the direction of William Hodson, Commissioner of the Department of Public Welfare and Chairman of the Emergency Relief Bureau. Some 270 needy engineers, artists, draughtsmen and artisans find employment in this work relief project, one of the largest organizations in the world for making relief maps, models of classical buildings and historical charts for educational purposes. Although this is the most ambitious public showing of cartographic work, a topographical map of the Mississippi Valley drainage area was exhibited by the University last year at the Chicago World's Fair. The exhibit scheduled for the art gallery will show the work of the whole project since 1932.

CLEVELAND GETS NEW GIFT OF LACE

CLEVELAND.—The collection of lace given by Mrs. Edward S. Harkness to the Cleveland Museum of Art in memory of Mrs. Stephen V. Harkness has recently been augmented by a series of nineteen pieces. This recent gift includes Italian, French and Flemish needlepoint and bobbin laces of the XVIIth and XVIIIth centuries, we learn from the article in the Museum's current *Bulletin*. With the exception of a wide flounce, the laces in the collection are all small pieces which can be classed as lappets, or barbes, a garniture of lace for the cap.

Free Gallery Talks At the Metropolitan Are Well Attended

The Metropolitan Museum of Art's recent experiments in the matter of adult education have met with marked success. Mr. Herbert Winlock, director, reports in a letter to THE ART NEWS. When the Museum initiated last fall a series of free gallery talks for the public on three week days, as well as Saturday and Sunday afternoons, an average attendance of at most twenty-five to thirty persons was anticipated. Owing to the support of the press and the keen popular interest, the Museum's offering to the public has evoked enthusiastic response. As many as two hundred visitors have been present at single gallery talks, while the total attendance at the ninety-three talks given during the first two months of the experiment has totaled more than 10,400. Mr. Winlock further points out as an interesting side light on the educational efficiency of the work that the number of visitors to the Museum's library of books on the history and technique of art increased approximately fifty per cent during the period for which figures are available.

These free gallery talks, which will be continued through the winter, will include as before general tours and historical surveys of the collections, short courses on various subjects, and single talks, often of timely interest. In addition there will be more formal lectures by invited speakers. Special lectures for the deaf and deafened and story hours for children are also included among the free educational activities. For members of the Museum and for teachers in the city public schools special courses have been planned.

Offered for the first time this year will be the Matthews Lectures on Gothic Architecture to be given by Professor Joseph Hudnut of Columbia University. This series of ten illustrated lectures is endowed by the bequest to the University of the late Charles T. Matthews. Admission to these is free.

The pamphlet covering the Museum's lectures and gallery talks for the next three months has just been issued. A few changes have been introduced in the form and terminology of the pamphlet to make it more easily usable by the public, but otherwise it follows the precedent of the fall number.

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Boston Announces Recent Purchases In Print Department

BOSTON.—During the past few months, a number of fine prints and a few illustrated books have been purchased for the print department of the Museum of Fine Arts, according to an account in the Museum's December *Bulletin*. "Their individual merits," the article states, "need not be dwelt upon at great length, however, in view of the fact that all the acquisitions cover importantly many aspects of graphic art and add valuable examples in the various fields represented in the Museum collections. In date they range from the XVth to the XXth centuries, from a thin trickle of works of the earlier masters increasing in volume through the XVIIIth century to the present day."

The prints made before 1500 include a pair of German woodcuts not yet identified, a leaf from a Netherlands blockbook, a design for a covered goblet by one of the rarest early monogrammists, known in four impressions only, two engravings by Schongauer's predecessor, the Master E. S. and a fresh, perfect copy of Ludolphus de Saxonia's *Life of Christ* printed at Delft in 1488. "Both prints by E. S., *The Man of Sorrows* and *St. John the Evangelist*, are exceptionally brilliant impressions. The well known *Life of Christ* is the first book bearing a Delft imprint to enter our collection. The designer of the illustrations is now believed to have been the painter called 'The Master of the Virgo inter Virgines,' an able, unequal draughtsman active between 1488 and 1498. In the one hundred and twenty-nine designs made for this volume we have the largest part of his known output.

"The XVIth and XVIIth centuries are represented by a number of celebrated prints, of which three may be especially noted—Rembrandt's 'Great Jewish Bride' in the first state, Ludwig von Siegen's 'Eleanora Gonzaga' and Crispin van de Passe's 'Queen Elizabeth.' In the first state of the 'Great Jewish Bride' the work has the crispness of a free, spontaneous sketch from life. The lighting is simple, the hair and modeling of the features exquisitely delicate. This etching belongs to the year 1635, which places it in the early period of



PORTRAIT OF MRS. COLLINS OF BATH By GAINSBOROUGH
Included in the exhibition of masterpieces of English XVIIIth century art now on view at the Howard Young Galleries.

the artist's career when he was experimenting in various directions...

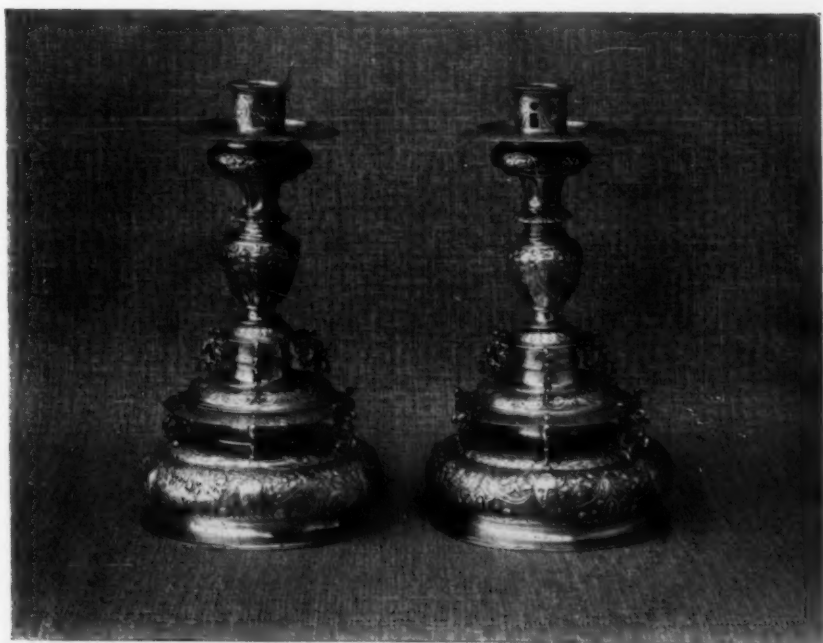
"Ludwig von Siegen's mezzotint of 'Eleanora Gonzaga' is one of the series of large portrait heads which form the most important part of his work. In it may be seen the great delicacy of his roulette and dotted work, the skilful modeling of the face, and the beautifully wrought details of the collar, which make it an astonishing tour de force and technically more advanced than the 'Amelia' which the Museum purchased a few years ago.

"In Crispin van de Passe's celebrated full length portrait of Queen Elizabeth, from Isaac Oliver's drawing now in Windsor Castle, the Queen is dressed in the same royal robes as in Rogers' earlier engraving. This was the dress, so the story goes, in which she went to receive her victorious forces after the defeat of the Spanish Armada. . . .

"For the collection of ornament there have been acquired more than fifteen

hundred engraved designs of the German, French, Italian, and English schools and nearly five hundred drawings made by Villeneuve and others at Lyons in the second half of the XVIIIth century for embroideries and brocades. The engraved designs include a number of considerable rarity, such as Ducerceau's 'Vues d'Optique,' an Hulsén's amusingly composed panels of insects and birds, Mignot's engravings of jewelry, Pagano's charming book of lace patterns, and Charles Le Brun's 'Pavillons du Jardin de Marly.' There are also to be found, somewhat later in date, a number of Anne Allen's delicate chinoiserie in color, a set of the younger Lagrenées aquatints, and perhaps rarest of all, both series of Charles Germain de Saint Aubin's 'Papillonniers Humaines.' . . .

"Among the more recent French artists represented in our purchases there may be mentioned Gericault, Redon, Gauguin, Pissaro and Picasso. . . ."



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Print Exhibitions Of Varied Nature Are Now On View

The print shows arranged for the Christmas season offer a nice variety of interest. At Keppel's, a small group of Augustus John's etchings and drawings have been hung. If not a completely representative showing of John's work, the prints selected nevertheless attest him indisputably a master in portrait etching. Whatever the scale on which the subjects are delineated, they are always instinct with life and thought. Especially provocative is the small "Girl Smiling, with Fur Hat and Feathers," for the longer one looks at her dancing eyes and smiling lips, the more certain one is that the suppressed merriment cannot be longer contained. Amusement is more controlled in "The Girl with a Curl," of which there are two fine prints in the exhibition, yet one senses a wealth of humor behind the composed features. The two Yeats portraits are pervaded with a dreamy sensitiveness and strongly suggest the mental processes of the poet. Incredibly ugly yet strangely attractive is the portrait of Charles McEvoy, relentless in the delineation of physical attributes but colored by sympathetic interpretation. This portrait is done in lighter tones and more suggestive lines, which



Photograph Courtesy of The Metropolitan Museum of Art

LUNG CHUAN CELADON JAR WITH DRAGONS SUNG DYNASTY

This interesting piece is included in the group of Chinese pottery from the Shepard K. de Forest collection, recently acquired by the Metropolitan Museum of Art.

offer strong contrast to the other sharply shaded, deeply bitten plates. The "Tete Farouche," "Old Arthy" and "Sheet of Studies" are frankly Rembrandtesque in treatment. The self-portraits on view are vigorous tributes to

were by no means limited to the field of portraiture. In the group of drawings, of which there are both academic and freely modern examples, we liked particularly that of a little boy, rather loosely hung together and appealingly pathetic.

A deservedly popular exhibition is that of the etchings of R. Stephens Wright at the Kleemann Galleries. If, as one enters the room, the shades of Millet, Cameron, McBey, Haden and Meryon leap off the walls, it is not because Mr. Wright has set himself slavishly to imitate these masters. He has, it would seem, chosen his influences deliberately and wielded them into a personal expression, so that each plate bears the stamp of his individuality. Here are no prints which can be chosen at random with the certainty of pleasing any taste, critical or otherwise. They are too vigorously personal for that. But there are, on the other hand, a range of subjects and versatility in treatment which make the exhibition a valuable source of material, for those who would please themselves or others in the matter of prints.

There are architectural subjects in which the warmth and substance of old crumbling stone is captured with a marked skill, heightened by genuine sympathy for things mellowed by age. It is in these scenes of foreign towns that we witness, too, the artist's gift for sensing atmospheric qualities. The detached beauty of pattern to be found in ship masts and riggings is demonstrated in several subjects, while the nature treatment of landscape ranges from a desolation of the Western plains to familiar river and meadow scenes.

Such prints as "Le Chale Noir" with the sculptural quality of the figure imprisoned in a few sensitive lines and the little print of two crouching peasant women in "Les Glaneurs" show that Mr. Wright handles genre subjects with a definite flair and feeling.

The opportunity to compare one of Mr. Wright's original sketches with the finished print revealed how much richness his treatment of the copper plate added to his competent draughtsmanship. This is but an indication of the artist's quality, but we venture to predict that his work can be lived with comfortably. It wears well.

Walter Tittle is holding an exhibition of etchings, dry-points and water colors at the galleries of Kennedy & Company. The lion's share of the prints on view are portraits of well-known personages from literary, diplomatic, military, musical and art circles. With a generous use of what appears to be carelessly scribbled line, the artist achieves an effective juxtaposition of deep shadows against white paper, out of which emerges the form and figure of his subject. We see here the characteristic poses and expressions of the various dignitaries known through their public positions, and it is not difficult to guess why Mr. Tittle has been granted the position of official portraitist on various occasions. Of the portraits of less famous personages that of Miss Adelyn Dohine appears to be a particularly sensitive depiction. The prints of English galleries and the several New York City views testify to Mr. Tittle's mastery of the problems of perspective and lighting, while the sculptural subjects, though transferred to two dimensional limits, retain their plastic values.—J. R.

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Thomas Gainsborough: Portrait of a Gentleman
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LITERATURE AND ART

The influence of fiction and sugar-coated culture on popular art appreciation is apt to be underestimated by earnest art historians and lecturers. Those who labor in the higher aesthetic altitudes have to a certain extent descended from their ivory towers, but the mental processes of the general public still remain more or less of a mystery. A single novel that attains wide circulation may cause a veritable landslide of interest to an artist who suddenly becomes a symbol of wild escape, freedom and dramatic suffering to people who seek release from the meek submissions of their daily lives.

Certainly it must have been the vogue for Irving Stone's fictionalized life of Van Gogh which made Baltimoreans gather in eager throngs before the "Hospital Garden at Arles" from nearby Washington during the exhibition of Masterpieces of French Painting at the Museum. For, despite the many difficulties attendant upon securing important works from abroad, the Baltimore Museum was honored by the loan of a group of superb paintings from the Louvre. Washington, as we all know, is a mere hour's jaunt from Baltimore. Paris, in these times of depression, is not only a long journey, but an expensive one. Furthermore, were it not for some sudden focussing of interest upon Van Gogh and his work, the mere prestige of visiting foreign masterpieces would alone have been sufficient to make them the overwhelming feature of the show. The Van Gogh painting, it is true, is a fine example, splendid in color and design, but it is ironical that a novel far inferior to Meier Graefe's profound and fascinating study, should from the popular point of view, distract public attention from great paintings which are scarcely likely to return again in the near future.

However, it is not the novel alone which exerts a strong influence upon the mind of the populace. Art books, written with a strong flair for journal-

istic and controversial values and liberally spiced with clever phrases, can become a veritable esthetic Bible to those who feel themselves wandering in cultural quagmires beyond their depths. The books of Thomas Craven, with their plausible interweavings of aesthetic fact and fancy, presented in a style richly sprinkled with literary red pepper, are the most striking instance of volumes which exert far too strong an influence upon minds ill-equipped to test their validity. Aestheticians and art historians are, we freely admit, often needlessly dull as writers. Fictionized lives of artists, such as the Stone book, are quite innocent of intrinsic harm. They merely afford striking instances of the wide influence exerted by our circulating libraries and Book of the Month club when art suddenly springs within their province. Such volumes as Craven's, on the other hand, with their specious air of authority, definitely give to many otherwise admirable people, a second hand viewpoint full of handy conversational values for those embarrassing moments when a cocktail party goes arty and it's just impossible to reach for a Murad.

CHICAGO

The Art Institute has received as a gift from Mrs. Charles Netcher in memory of Charles Netcher II a number of rare and interesting objects for the Department of Decorative Arts, according to the current *Bulletin*. A group of English porcelain figurines includes three Derby examples dating from about 1790 and celebrating the *Tour of Dr. Syntax*. In the field of XVIIIth century furniture is one of a set of Chippendale side chairs, formerly in the collection of Viscount Leverhulme, while a group of small ladies' bureaux are representative of the varied period styles of France. Further details of the gift will be released when the pieces are put on exhibition.

ENGHIEN TAPESTRY

One of the large number of rare tapestries in the collection of the A. S. Drey Galleries.



FIRST HALF OF THE XVTH CENTURY

Napoleon Letters Sold for £15,000 In Sotheby Auction

LONDON.—The collection of 318 letters which Napoleon wrote to the Empress Marie Louise brought £15,000 in the sale at Sotheby's on December 17. Only three and one-half minutes sufficed for the bidding, which closed with the entire collection going in one lot to the firm of Maggs Brothers for the French government. It is claimed by experts that the price at which these letters were obtained is extremely low, as the value is estimated as between \$200,000 and \$300,000. The letters have been secured for the archives of the Bibliothèque Nationale, where they will be placed on exhibition after the New Year.

CORRESPONDENCE

December 14, 1934.

DEAR MR. FRANKEL:

On the part of the Women's Division of the Architects' Emergency Committee, I beg to acknowledge receipt of your check for \$500.00 as its share of the receipts of the Fine Arts Exposition from December 3rd to 8th inclusive.

On the part of the committee, I wish to thank you sincerely for your hearty cooperation with our work, and further to assure you that these funds will go a long way towards relieving the still acute distress among the members of the architectural profession.

Sincerely,

(Signed) ETHEL POST SMITH
 Mrs. Lucian E. Smith, Secretary.

Obituary

JULIUS BOHLER

Julius Böhler, father of Julius Böhler of the well-known firm of Böhler and Steinhilber, died in Munich on December 1 after a long illness. He was in his seventy-fifth year. Herr Böhler first established himself as a dealer in furniture and later branched out into the fine arts, laying the foundations for the firm with which his son is now connected. His own private collection of Italian paintings and bronzes was notable. He was buried on his Starnberg estate, where he had for many years entertained as his guests the leading scholars and connoisseurs of the art world.

P. R. CRAFT

Percy Robert Craft, R. B. C., R. C. A., British painter, died in London recently, at the age of seventy-eight. Mr. Craft received his art education at Heatherleys and at the Slade School, studying under E. J. Poynter and Professor Legros. His work has been shown at the Royal Academy; the old Salon, Paris; the New Gallery; the Walker Gallery and in many provincial exhibitions. Well known as an organizer of art exhibitions, Mr. Craft was the first honorary secretary and part founder of the Imperial Arts League; the first honorary organizing secretary of the Passmore Edwards Art Gallery, Newlyn; organizing secretary of the Royal British Colonial Society of Artists; and honorary organizing secretary of the Fine Art Section of the British Empire Trade Exhibition, Buenos Aires, 1931.

IT SEEMS THAT

The English Lords are contemplating the generous program of permitting paintings in the National Gallery to be loaned to exhibitions abroad. The bill, which is promoted by the government, is at the moment getting a first reading in the Upper House. This gesture on the part of the British government, following hard on the generosity of the Louvre in lending paintings to this country, and seen in relation to tendencies in the economic world, seems to point to a reversal of policy with regard to objects of exchange. We are likely in the near future to have to sit at home and spin our own clothes and manufacture our own perfumes, but at least we shall have the advantages of an international experience in art. No matter how restricted we may be in the matter of physical things, our culture bids fair to be all-embracing.

Even a career in modern art does not offer quite sufficient adventure to hold the undivided attention of its sponsors. For Philip Johnson, who achieved major renown at the Museum of Modern Art through dramatizing the aesthetics of bath tubs and Monel metal sinks, has apparently abandoned the advancement of American culture for the thrills of the political arena. Companioned by his friend, Alan Blackburn, also of the Museum staff, Mr. Johnson is leaving for Louisiana for an intensive study of the rather baffling technique of Mr. Huey Long.

It appears that the pair are prepared to observe the spectacular Mr. Long with as dispassionate a scrutiny as they would give to a dubious Van Gogh or a refrigerator vaguely straying from the pure tenets of functional design. "We are entirely neutral about Huey Long," Mr. Blackburn told a *Times* reporter. ". . . We feel that there is too much emphasis on theory and intellectualism. There ought to be more emotionalism in politics. . . ." This apparently bears out our suspicions that machine age art can fall on even its most earnest devotees after a certain length of time. And Mr. Blackburn echoed just our own simple sentiments to the *Times* reporter, when he remarked: "After all, life isn't intellectual. I think that what people want to do is eat, sleep and play." But what with the new tax on any dinner over a dollar, even the innocent pleasures of food are becoming difficult.

A printer's error last week in this column has caused considerable trouble for some of our readers. The announcement of the publication of a *Dictionary of Pronunciation of Artists' Names* carried the information that it would appear under the aegis of the "Institute," which led some interested purchasers to phone practically every institute in *The Art Annual* in pursuit of the dictionary. With all due apologies, we state here and now that the Art Institute of Chicago is the guardian angel of this worthy project.

In this country it's the doctors who go in for art as relaxation. In England, the clergymen reveal artistic leanings, and as *The Daily Mail* remarks, some of them lean more than others. At the recent Society of Parson Painters' Exhibition in London, the obvious trends were towards watercolor renderings of Scottish hills, Swiss mountains, Italian lakes and Cornish harbors. Relatively safe subjects for the clergy, we submit.

The Art Institute of Chicago is preoccupied with shoes. A large portion of the current *Bulletin* is concerned with the additions made to the Mrs. J. Ogden Armour Collection of Footwear, while a news letter from the Institute, which outlined the plan for conducting groups and individuals on a tour of European art galleries by means of illustrated lectures, stated with the assurance borne of painful experience that this was the only tour of foreign museums which might be undertaken without "sensible shoes." The itinerary calls for stops in Paris, London, Munich, Vienna, Florence and Madrid, under the personal direction of Miss Helen Parker, Head of the Department of Museum Instruction, and one of the major guarantees is "no Museum fatigue."

English Paintings Of Great Period In Seasonal Show

(Continued from page 3)

the cold and consequent goose-flesh shivers that afflict the less wise and more economical compatriots of today.

The subject of the portrait, a daughter of John, 4th Duke of Bedford, married George, 3rd Duke of Marlborough. She sat for her portrait to Reynolds about 1787-88. It was the youngest son of this marriage who was made Lord Churchill in 1815, doubtless for services rendered to his country during the Napoleonic wars. The painting remained in the family for many years, finally leaving the home of Lord Churchill of Cornbury Park, Oxfordshire, for the collection of George Gould, whence it came into the possession of the Howard Young Galleries. The work appears in the publications of both Armstrong and Graves, and was included in the exhibition which the Galleries loaned to San Francisco in June, 1933.

Reynolds, today as in life, vies for highest honors with his brilliant contemporary, Gainsborough. Both claim, however, sufficient popularity to indicate that each has penetrated some secret essential to a wide appeal. It is, perhaps, the amazing ease and mastery revealed in every canvas of Gainsborough that accounts most readily for this fact. But beneath the surface there is more. There is an elusive quality about Gainsborough's art, a feeling that more is indicated than is actually expressed. This is what we today call psychological subtlety. Take, for instance, his painting of Mary, Lady Erne and Henrietta Maria, Viscountess Dillon, formerly in the collection of Sir Charles Tennant. Here one is given an insight into the characters of the two ladies such as Reynolds would never reveal, for he was not interested in these things as much as in the building up of a moving symbol of greatness. Gainsborough often lent his hand to the same purpose, but there is not an equal quality of conviction and hence the emphasis in such works is more on externals. But in the portraits on view in the current exhibition all the artist's gifts have been called into play.

The two sisters obviously appealed to the artist, and in these pre-Freudian days he was nevertheless quick enough to sense the affectionate ties which bound the two together. One can easily imagine from the delicate droop of the sensitive head of Lady Erne how greatly she must have mourned the early death of her sister and friend, the Viscountess Dillon, on whose stronger, firmer personality she so evidently relied. Mr. W. Roberts has unearthed a little literary data on the later career of Lady Erne, in a letter from the Hon. Mrs. Hervey in 1777-78 to Mrs. J. T. Foster, quoted in Vere Foster's *The Two Duchesses*, 1898. Mrs. Hervey says that Lady Erne was "bien repandue dans le monde et parfaitement bien reçu, yet I don't think her at all happy and I fear, though she does not say it, Lord Erne keeps his usual restlessness and discontent, and though he requires more society more than anybody, is constantly running away from it."

There is in Gainsborough's handling



"CAROLINE, DUCHESS OF MARLBOROUGH" By REYNOLDS
Included in the exhibition of masterpieces of English XVIIIth century art now on view at the Howard Young Galleries.

of paint; a delicacy of brushwork that is in itself sufficient to distinguish his art from that of his contemporaries. He is, moreover, at his best not confined by the limitations of the subject; he goes beyond it. The present painting, for instance, resembles in its treatment that of a landscape, the form of expression in which Gainsborough was most interested. The pearly painting of the dress functions as if it were a sheet of moonlit water against a background of rich brown trees and vista of green to the left. Mr. W. Roberts concludes that the portrait was painted for Gainsborough's patron, Lord Mulgrave, in whose family it remained until sold by the Marquess of Normanby, of Mulgrave Castle, a few years ago. It was shown in the Century of Artists' Memorial exhibition in Glasgow in 1888.

Scotland in the XVIIIth century presents a very different picture. Here, too, the family hold is strong. But it is a strength rooted in long tradition, unmixed by the new titles which flooded England under the Stuart regime. The head of the clan or individual fam-

ily derived his power, not from himself, but from God. And God in Scotland meant the God of John Knox, with whom no compromise could be considered. Turning, therefore, from Gainsborough and Reynolds to Raeburn, one is at once conscious of a difference in approach. The landscape background is not only dimly reminiscent of any Scotch loch, drenched in the rays of the setting sun, but the people themselves have a directness and simplicity very different from the luxurious representatives of the English aristocracy. Colin Mackenzie, Esq., of Portmore, whom Raeburn depicts darkly garbed and seated looking out directly at the visitor, is a worthy scion of his family, and his portrait has been cherished by his issue until, through marriage to a Miss Mackenzie, it came into the hands of D. J. W. Dundas, and was acquired from him by the Howard Young Galleries.

The companion portrait of Mrs. Macdowall, née Miss Graham, of Airth Castle, Stirlingshire, is even more marked by simplicity. Although probably unknown to one another in life, Mrs. Macdowall and Colin Mackenzie, through

the agency of Raeburn, constitute an admirable pair. In marked contrast with these, is the portrait of a young Hussar, in full uniform. Rarely does Raeburn expend so much care on external details of apparel as here; but undoubtedly the young man's undeniable pleasure in his own appearance overcame on this occasion the Scotchman's inherent distrust of gala attire. As a painter Raeburn shares in the virtues of his time, and while he is often excelled in the matter of brilliance, his are the solid qualities that enable him to maintain an extremely high level of performance.

Lawrence usually introduces us to the world of the professional painter, but in the case of the Calmady children the happy nature of the subjects seems to have inspired him with genuine pleasure. Lord Gower in his book on the artist says that Lawrence's usual price for two small heads was two hundred and fifty guineas. But in this case, since these lovely children had a special appeal to the painter, he made the figure two hundred guineas. This was afterwards reduced to one hundred and fifty pounds "for two little heads in a circle and some sky." Lawrence first made a rapid sketch and Mrs. Calmady was so pleased with it that he made her a present of this initial version and began again. Then the artist painted the picture now in the Howard Young Galleries. This study he kept for himself, with the result that it was sold at auction after his death in 1830. The finished work, which Mrs. Calmady finally received, is now in the Metropolitan Museum.

One can easily imagine that the visit of a portrait painter of Lawrence's charm would give as much pleasure to children as would that of a distinguished physician in morning coat and top hat in Edwardian days. The occasion undoubtedly brought forth all the liveliness of the sitters, and the very natural pose of the pair creates a composition of great charm. Lawrence abandoned his brush to the joy of the moment, sweeping in with a few free strokes rosy cheeks reminiscent of Rubens. The cream, rose and blue employed, sweet in themselves, are saved from any cloying by some enchantment achieved by the artist.

At times an excellent painter of men, Romney has contributed to the exhibition a portrait of Edward Nevinson, Esq., of Carlisle, which has that directness of approach so characteristic of the artist. Shown in the Old Masters' Exhibition at Burlington House in 1893, this work will be found discussed in Ward and Robert's well known volume.

Hoppner at his best is always worthy of the company of his great contemporaries. And if we do not find him so often represented in fine collections of English art of the period, it is because the really fine examples of his work are hard to come by. In the present exhibition, for instance, the private collection of Mr. Howard Young has been raided to provide the portrait of Sir John Osborn, M.P. Like most members of that august assembly, there is an admirable solemnity about this subject, to which Hoppner does great justice. The rather youthful face is excellently set off by the dun colors for which the artist shows a partiality, while the assured execution of the painting seems to indicate a sympathy between Hoppner and his sitter.

While the paintings discussed were our peculiar favorites in the exhibition, it would be unfair to both the galleries and the public not to mention other paintings which, in many cases, are here shown for the first time in Amer-

ica. It is, after all, some four years since we have been shown paintings of this quality, in a field that claims a popularity not accorded to every phase of art. In addition to the double portrait of Lady Erne and the Viscountess Dillon, Gainsborough is represented by a portrait of Mrs. Collins, who was the maternal aunt of Frederick, 16th Lord Saye and Sele. This lady has for us an especial interest owing to the fact that the painting comes from Castle Broughton in Oxfordshire, the seat of the Saye and Sele family, and one of the most beautiful old fortified houses in England. Much could be written about the family and its part in English history; but about Mrs. Collins there is, we regret, little to relate beyond the fact that she married an unknown naval man and apparently left no children. By Gainsborough also is a coast scene, concerning which Mr. W. Roberts makes some interesting deductions. The description, this authority finds, tallies with that of a canvas in the collection of Samuel Rogers, the banker-poet, in the mid-XIXth century. This work, which was later to pass into the ownership of John Dillon, was exhibited at the 1857 exhibition of Art Treasures in Manchester and was eventually sold at auction in 1869. Another work by the same artist is a landscape formerly in the famous Normanton collection.

It is almost unnecessary to add that these paintings, as well as coming from most distinguished sources, are discussed and illustrated in the many volumes by leading authorities on the art of the period.

ROCHESTER HOLDS UNUSUAL SHOW

ROCHESTER.—The second exhibition of the 1934-1935 season at The Memorial Art Gallery brings to Rochester an unusually varied and stimulating event. Under the title of "48 Living Americans in Contrasted Groups," paintings by well-known personalities as well as by comparative new-comers to the contemporary painting world have been carefully chosen and arranged in contrasted groups or pairs having similar subject matter treated both from entirely different viewpoints or technique. The exhibition thus offers the lay visitor unusual opportunity of studying the various modes and manners current in American art today and allows him to compare and contrast distinctive painter personalities of conservative as well as modernist leanings. The educational value of an exhibition event of this sort is clearly apparent. In no more effective way are the varied tendencies adopted by the American painter of today quite so clearly brought out as in this juxtaposition of opposed aims and methods. The final judgment lies in the appreciation and reaction of the visitor.

All of the modern trends in painting are represented since the broken color theory of the Impressionists upset the brown-toned palettes of the XIXth century. A few of the contrasted group headings give one an idea of the scope of the exhibition—"Dramatic Narration—Expression versus Suggestion," "Static versus Kaleidoscopic Motion," "Pattern versus Form," "Progression from Realism to Surrealism," "From Broken Color to Flat Area," "The Social versus the Esoteric," and "Romanticism—Literalism—Traditionalism." The exhibit will remain on view until January 6.

HOWARD YOUNG GALLERIES

NOTABLE PAINTINGS BY

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LAWRENCE

GAINSBOROUGH
ROMNEY

HOPPNER
RAEBURN

TO JANUARY 12th, 1935

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35 OLD BOND ST.

Many New Works Added to Holdings Of Drey Galleries

(Continued from page 3)

ished in Europe during the period circa 1200, when civilization was theoretically in the Dark Ages. Men and mythical animals moving in a rhythmical frieze through the bold bendings of Romanesque leaf forms manage within their narrow confines to suggest the entire spirit of the far-away era in which they were so patiently traced. And then, among the enamels in the shelf below, there is an oval piece painted with a portrait head, which in its simplifications and brilliant color reminds one strangely of the art of Van Gogh. From another chest, one of the few signed specimens by Jean Penicaud I is brought forth, a "Flight into Egypt" after Dürer, all in lustrous grays that have the shimmer of silver.

Closing the chests and cabinets, attention wanders naturally to the subdued golden sheen of a Polonaise rug, hung above a table where old Venetian books in gayly polychromed bindings contrast strongly with the lustrous walnut of a Renaissance table. They, too, suggest still other rich and fascinating chapters in the expressiveness attained by anonymous artists of the great eras in the decorative arts. Crossing the threshold into the next room, I lingered for a long time before the Enghien tapestry illustrated in this issue. The design is amazingly rich and yet so precise and balanced that the rising crescendo of the great curled leaves and fanciful birds is held in taut perfection within the Renaissance colonnades and great side pillars, heavy with fruit and flowers.

Passing into the sculpture room, there are various marbles, terra cottas and bronzes which reveal characteristic expressions of the Renaissance. On either side of a massive chest there are two kneeling angels by Benedetto da Maiano which have a serene devotional quiet flowing through every line of the bodies and drapery. Opposite, there are two charming amorini, one by Simon Bianco, the other by Maiano, sparkling with that playfulness and gay desire to express the mischievous spirit of love, which blossomed forth



CARVED IVORY PYX

FRENCH, ABOUT 1200

A very rare specimen in the collection of the A. S. Drey Galleries, which has been published by Falcke.

in the Renaissance after long suppression. Among the smaller pieces there is a Flemish XVth century bronze of a nude woman. It is one of those little figures which one turns about again and again, admiring the play of light over every surface.

Majolicas from Siena and Florence are to be found in the cabinet flanked by the Maiano angels. The early vase from Florence, illustrated in this issue, is an amazing document of the first chapters of this branch of ceramic art. And in the central bird motif with female head one sees quite as clearly as in the textile field how trade routes brought the phantasies of the Near East to the leading art centers of Italy. Another very early majolica of Siennese provenance, which was formerly in the Morgan collection, bears a profile of Frederica da Urbino, immortalized for every art lover in the portrait by Piero della Francesca.

Paintings comprised the next section of my exhibition. As I sat comfortably in the sanctum sanctorum, works of almost every school were brought forth from some mysterious, but not too distant storage chamber. Two primitive German examples appealed to me especially because of their subtle qualities. The earliest is the "Christ in the House of St. Simeon," circa 1470 which we reproduce in this issue, reflecting so minutely of this modern age the life and customs of a rich Gothic household. The artist, with his sure instinct for masses of pure color against the quaint perspec-

tive of the gray walls and buff furniture, vivifies the period in a way that any historian might envy. If the state of the cutlery industry made it impossible for even a wealthy citizen to place more than one knife on the feast table, children were just as curious as they are today and peeped into the room they had been forbidden to enter. If silver plates were set out for the serving of the pheasant, there must also inevitably be the homely touch of the long hand towel hanging by the wash basin, strangely pierced with Gothic traceries.

In a portrait by the Master A. G., dating from circa 1535, the realism and the poetry of the German artists blend. An excellent and observant psychologist has traced the features and expression of the man with rose garlanded hair, but in the hills, castles and crags in the background, poetry appears unabashed. The landscape is bathed in that blue-green shimmer which the Flemish painters loved so deeply. And if Cranach has ever seemed to you almost as repetitious in his types as some of our modern society portraitists, the little painting in the Drey collection is quite sufficient to alter that opinion. The nude woman and the amorino against the black ground have a delicacy and a gravity that are utterly charming.

Among the Flemish paintings there is a Pieter Breughel, fully signed and dated 1610, in which the deathless legend of the Pied Piper of Hamelin is told with unflagging gusto. Village and

villagers, and the throngs of brightly clad children unite into that vibrant simplified patterning of mass and tone which no other descriptive artist has ever attained.

A single Dutch painting joins the exhibition roster. It is a landscape by Cuyp, all in tones of melting gold, fading into passages of silver in the spacious sky. It is a work to make one realize that the XVIIIth century masters of the Low Country often transcended their conscientious preoccupation with reality. If they escaped from the solemnity of their earth-browns and greens, lyricism could be theirs for the asking.

Paintings that are surprises also figure in our concept of an ideal art exhibition. And certainly nothing could be much more of a happy departure from the expected than Dr. Drey's "St. Lawrence" of the XVIIIth century Spanish school, which, he believes, is probably a work of Zurbarán. There isn't even a tincture of sentimentality or drama in this full length figure placed in such subtle relation to the long sweep of sky, against which little leaves and grasses throb up delicately, with a touch that is almost Chinese. And despite the textural beauty of the garnet red chasuble and the tender modeling of the face, it was the surprise of these perfect grace notes in an era of aesthetic loud pedaling, which aroused my special admiration.

Several remarkable cassone panels of glowing color; a "St. Stephen" by Crivelli with its sculptural firmness enhanced by subtle tonalities, and seven Guardi, alive with this master's inimitable touch, give some indication of the scope and quality of the Italian paintings. A Tintoretto painted in 1548 deserves special mention both because it is one of the artist's very few dated works and because of the mastery displayed in the treatment of the long black robe, a brilliant piece of monochrome painting. But somehow, I enjoyed even more the little panel by Veronese in which this master of rich and sumptuous scenes draws closer to us in the informality of intimate painting. This little scene of lovers in a landscape is one of a series done by the artist for the Villa Maser. The landscape, the figures, the dogs,—all have a casual nervous vitality.

XVIIIth century art with its caprices and delicacy forms the ideal finale for an art exhibition that has ranged over the centuries. The room that is devoted to the art of the Louis XV and XVI periods subtly expresses the evanescent charm of these eras. A pale gray table with carved festoons seems to emphasize the mellow tones of the tapestry covered chairs; a garniture with gay

Chinoiserie decor framed in ormolu lends its playful note to discreet elegance. In the vitrine, where the rococo figurines deservedly live a sheltered life, I found a pair of lovers done in Nymphenburg, where the indolent gallant beneath his baroque scrollings has been deemed worthy of the most spirited expressions of the potter's art. A young princess, her hair decked with those perishable porcelain flowers so beloved by the XVIIIth century, also shows the charm of the work produced in the great porcelain manufactories before the modelers went in for more or less standardized mass production. Last, but certainly not least in the XVIIIth century roster is a lovely little Fragonard, in which the master's special grace finds perfect happiness within the confines of small space.

WAUGH AWARDED POPULAR PRIZE

PITTSBURGH.—Frederick J. Waugh, well known American marine painter, has been awarded the Popular Prize of two hundred dollars for his painting "Tropic Seas," in the 1934 Carnegie Institute International Exhibition, according to an announcement made recently at the Institute. This is the tenth popular prize to be given in connection with an International and the first time that the vote has been cast for other than a portrait or portrait group.

The closest competitors of the prize painting, in the order of their preference, were: "Green Pyjamas," by Leopold Seyffert; "Dinner for Threshers," by Grant Wood; "Portrait," by Bernard Boutet de Monvel; "Bavarian Landscape," by Georg Schrimpf; "Portrait of Mlle. Colette de Jouvenel," by Moise Kisling; "Jilliam," by Gerald Brockhurst, and "Miss H.," by Kyohei Inukai. Of the jury awards, "Bavarian Landscape," by Franz Lenk, and "Enigmatic Elements in Landscape," by Salvador Dali, received an appreciable number of votes.

Pittsburghers are familiar with the work of Frederick J. Waugh, as he has been represented in practically all the Internationals. "Tropic Seas" illustrates the artist's skill as a marine painter. He has captured the elusive effect of sunlight shining through green sea water most effectively. There is a vigor and clarity about the canvas that suggests clean, wide sweeps of rocky coast and brilliant tropical sunlight.

The award of the popular prize was based on the votes of the visitors to the exhibition during the two weeks of November 18 to December 2.

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STIEGLITZ

An American Place

The current exhibition of photographs by Stieglitz at his own gallery represents a broken vow, we are informed at the outset by his catalog notes. The curiosity which last summer led Mr. Stieglitz to make fresh prints from a group of old negatives opened the way for a comparison between his earliest work and that of recent years, and he could not resist offering to the public a glimpse of the terminals of his career. Thus we have a group of photographs from the pioneer days of 1884-1896, presenting just such subjects as the amateur snapshot devotee of today makes his prey as he tours through picturesque European villages. There are the peasant costumes of Italy and Germany, Venetian wells and Venetian canals, glaciers of the Swiss Alps and all the other scenes familiar to us these many years through illustrated travel books and the albums of much-traveled friends. But Stieglitz did this work when the camera was in its infancy and produced with the meager means at his disposal such superlative results that even the resources of today's perfected mechanisms have failed to surpass their excellence. Such prints as "Sun Rays, Berlin," with the extremely effective interior lighting will always remain a source of wonder to those who know the limitations of last century's photographic equipment.

More significant, however, in the light of art, is that Stieglitz was what one critic pithily characterized as "al-

ways ahead of his time in feeling what was in the air." Thus, in an era when painters were busily engaged in transferring to canvas the external realities around them, Stieglitz achieved the same end with his camera, thereby demonstrating the futility of all their "imaginative" creations.

In the group of photographs dating from 1924 to the present, we discover a new line of action. But the spirit behind it is not very different from that which motivated Stieglitz' early work. Once having sensed the magic of the camera, he determined to realize its fullest potentialities without bursting its inevitable bonds. "Back of Little House," done only last year, transmits in a single picture the textural qualities of splintered wooden plank, weathered chimney brick, metal weather vane and the brittleness of twigs stripped of their summer foliage. The series of photographs of dead trees, shown either in intricate tracery against evergreen backgrounds or in the unrelieved labyrinth of their own bare branches, and such subjects as those of grass and frost show how far afield Stieglitz has wandered from the pictorial topics of former years, at the same time religiously clinging to the capturing of beauty, whether it be surface or inner structure. It is the imagination of the artist which has led him to divorce himself still further from the conventionally lovely to the starker implications of New York skyscrapers and roof tops and to such subjects as the bare kitchen doorway scene with only a single shaft of sunlight to hold the eye.

Several portraits of Georgia O'Keeffe

and others, together with a group of "Equivalents," which are interesting yet marked by that same air of virtuosity which clings to unaccompanied violin music, however expertly performed, are also included in the exhibition. The show is not intended to be a retrospective in any sense, but it furnishes interesting material on the evolution of the leading American artist-photographer.—J. R.

THURBER

Valentine Gallery

It is difficult for me to approach Thurber's first art exhibition in the true critical spirit. For one of his articles in the "My Life and Hard Times" series in *The New Yorker* relieved me of an inferiority complex of nearly fifteen years standing. Never before had I heard anyone confess to identical sufferings with high powered microscopes, nuclei, cell walls, spirogyra and all the other mysteries of Required Botany. The case was identical except that Thurber meekly submitted to another year of torture, while I just made funny versions of the things I was supposed to be seeing, and somehow got by with a "poor."

However, despite this initial bias in Mr. Thurber's favor and a long period of purely spontaneous enjoyment of both his linear and verbal humor in the pages of *The New Yorker*, I set bravely out to analyze the aesthetic mysteries of his drawings. The exhibitor's art training consisted mainly, as we learned last summer from *Fortune*, in scribbling figures on the backs of envelopes while waiting to get a tele-

phone connection. Nor is it hard to understand why discerning friends found it difficult to explain the humor and merit of these op to a business manager used to the crisp technique of our leading cartoonists. Thurber's lamps and picture frames always have a wiggly, uncertain line. And the firmer contours which define the stodgy forms of his favorite characters take a deliberate naughty boy delight in looking vaguely sloppy and accidental.

But Thurber's sense of humor is sly and informal. He believes in understatement, both in literary and graphic art. If you don't see the point, it's your own funeral. But the pen that points an inquisitive or mournful nose or gouges out a mouth in two telling strokes from an amorphous face, knows what it is about. The picture frames, the chairs and the lamps may wiggle uncertainly like the drawings of a seven-year-old, but every up and down stroke counts tremendously in the faces and bodies that uncomfortably remind us of some of our friends and relatives in their off moments.

Naturally, like most telephone pad artists, Thurber is rather prolific and the drawings in the present exhibition have been especially selected for their art qualities. However that may be, I did mourn the absence of my favorite scene of a mournful dog with a slightly worried mistress, bearing the caption: "Rover, Why Don't You Go Out and Trace Something?" The dog in that drawing had an expression of peculiar poignancy and melancholy, identical with that observed on the face of a friend, when encountered after a series of evenings without dates or social gayety.—M. M.

PRACTICAL MANIFESTATIONS IN AMERICAN ART

Downtown Gallery

The present show at the Downtown Gallery proves an exception to the general rule that artists are not good business men. Probably the economic disturbances have finally convinced these nine artists that financial expediency may change the idealistic conception of "art for art's sake." The result of this readjustment is that these artists have sublimated their talents in the direction of practical manifestations. Industrial design has received such an open-hearted reception during the last few years that this conversion of creative ability proves that American artists have enough commonsense to know when to come out of the rain. While illustrations for novels and jacket cover designs might have been condemned as below their dignity in 1929, this is all changed today. Ernest Fiene and Ben Shahn have both yielded to the pictorial and literary without any loss to their creative standards, while the sense of line and color which is discovered in Stuart Davis' oils is transferred to designs for printed linens, to which the greater part of feminine taste may not be attracted. The sweeping rhythms of Yasuo Kuniyoshi are easily realized in good-looking pieces of printed silks and wall paper. The most interesting adaptation of all has been made by Charles Sheeler whose flair for simplicity and surface texture is realized in glass tumblers, silver spoons, metal coffee services, salt and pepper shakers, ash trays and cigarette containers.—J. S.

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GENRE PAINTINGS

WATERCOLORS OF
THE WEST

Ehrich-Newhouse Galleries

I have always believed that American policemen were a breed distinctly inferior to the English specimen. But in the current show of genre painting at the Ehrich-Newhouse Galleries, one sees the dramatic chivalry which reigned in the days before motor traffic corrupted the innate refinement of the force. For the side-burned officer in Mr. H. Schult's painting gives a perfect exhibition of how to check the troublesome tangle of broughams around Fifteenth Street and Fourth Avenue in 1878. Just an authoritative wave of the right arm and a protective gesture of the left are enough to carry a bevy of school children to the safety of the opposite pavement.

Compared with the recent exhibitions of more or less forgotten Academicians at the Fine Arts Building, these humble sign and genre painters of the Victorian era seem to have been very spirited fellows. Restrained by a modest necessity to narrate clearly the plain facts of the case, they occasionally by instinct and accident stumbled upon some of the ingredients of that baffling thing known as art. Take, for instance, the Pittsburgh scene done by Jasper Lawman in 1868. The artist has been most meticulous in carefully lettering the sign on Mrs. O'Dowd's grocery store, but there is life and delicacy in his painting of the trees, sky and figures. Then there is the winter landscape done by T. Birch in 1817, with a spaciousness and sensitivity that give it as much atmospheric truth today as in the era when it was painted.

But, as is appropriate to an exhibition of this type, geographical records, sermons in paint and more or less touching anecdotes are granted the center of the stage. Plantation days in the South, the Covered Wagon era, the refinement of New England and the depredations of the Indians all appear in canvases which reveal the advantages of the wandering genre painter over contemporary artists painting the native scene to P. W. A. P. order. Sporting scenes are, in the main, hearty rather than elegant, but one of the artists illustrates how neatly a belle of the eighties could dispose some seven or eight yards of trailing skirt over the flanks of a patient horse. Romanticism is not on the whole rampant among these genre artists, but the pensive lady in filmy white who sits all alone looking up at the crescent moon shows how little there was for ladies to



MAJOLICA VASE

FLORENCE, MID-XVTH CENTURY

This extremely interesting early specimen, formerly owned by the late Dr. Bode, is in the collection of the A. S. Drey Galleries.

do about their love troubles in a psychoanalytical era.

The exhibition which fills three large galleries reflects, we should say, practically every school and tendency of genre painting during the period. We are sorry that lack of space forbids a printed resurrection of more of these honest and unsung story tellers. At any rate, it is a refreshing show for those who are a little distraught by the complexity of modern art movements. And like many of the paintings on view, it points a strong moral. "If you can't be great, it's much better to be honest and unpretentious."

In the corridors at these same galleries, there are watercolors of the Yellowstone by Thomas Moran, the first, we understand, that were done in this region. Despite their concern with detail, many of these sheets have a subtlety of touch and feeling that make them far more than realistic records. On the opposite wall, the Indian subjects by Charles M. Russell, show a definite preoccupation with picturesque and illustrative values.—M. M.

MONTAGUE DAWSON

Philip Suval, Inc.

At the galleries of Philip Suval, Inc., the sailing craft of Montague Dawson are enjoying a special exhibition. A fleeting glance at these canvases suffices to assure one that the artist is intimately acquainted with ships of all classes, and the supposition is borne out by the catalog note which states that from his youth upward, Dawson has spent a goodly share of his time on the water. He has applied this first-hand knowledge of the sea to the depiction of sail boats of various types under every conceivable condition. We see them becalmed and mirrored in the quiet waters with a sunset glow pervading the scene or scudding before the wind over violently churned blue-green waves. Clipper ships of a bygone age forge through the seem-

ingly boundless ocean, and trim modern craft lean to the wind as they round the turn in a hard-fought race. The sturdy spirit of adventure, the thrill of competitive sport, the brooding threat of lowering skies, the hearty full-blooded sense of glory in sun and air and space, the mysteries of sunrise over the water and the hush of the dying day are all a part of the artist's own experience, which he has brought to bear on his painting.—J. R.

GROUP SHOW
HELEN WEST HELLER

Gallery Secession

Robert Ulrich Godsoe, former director of the Uptown Gallery, has moved his headquarters to other fields of activity, designated by the military label of "Gallery Secession." In spite of this the group exhibition is not particularly revolutionary in spirit. A few artists, including Louis Harris, Marcus Rothkowitz, Louis Schanker and Vincent Spagna, are part of the Contemporary Arts group, modern in attitude and at the same time constructively inclined. Other artists in this select gathering are Gershon Benjamin, Otto Bott, Byron Browne, Don Forbes, Adolph Gottlieb, Harrison Knox, Yankel Kufeld, Pietro Lazzari, Ann Mantel, Leslie Powell, Esther Pressoir, Jennings Jofel and Ben Zion. The one-man exhibit of Helen West Heller is comprised of oils, gouaches and frescoes, in which one finds an extraordinary sense of movement, whether confined to animals, men in action or one drowsing by the "sound of the sea." While her sense of color is not always tasteful, one will always feel a certain rhythmic power and imagination. As a piece of charming lyricism, the "Waterfall" stands alone. Her woodcuts which are not on view but may be seen upon request combine a meticulous technique with a receptivity to phantasy.—J. S.

ALBANY

"Corsican Fisher Girl" by Clare Leighton is the first print to be distributed by The Print Club of Albany to its members. The woodcut was made by Miss Leighton especially for The Print Club and theirs is the only American edition, while a small English edition has been issued for her European collectors. The Print Club, which was inaugurated last January with a demonstration lecture by John Taylor Arms, has a membership of a hundred and twenty-five artists, collectors and potential collectors.

SPRINGFIELD HAS
VENETIAN SHOW

SPRINGFIELD.—An exhibition entitled, "Five XVIIIth Century Venetians," is now current at the Springfield Museum of Fine Arts and shows examples by Piazzetta, Tiepolo, Canaletto, Bellotto and Guardi. The group of paintings were selected by John Lee Clark, director, to show work contemporary with the two small "Capricci" by Canaletto, which the Museum purchased last year.

The revival of interest in these XVIIIth century Venetians is evidenced by the increasing number of exhibitions of their work, such as that recently held at the Durlacher Gallery in New York, from which one Bellotto now on view was selected. It is now the general practice to emphasize the achievements rather than the failures of those artists who worked in an era for long considered decadent. Underneath the obvious baroque style one sees Piazzetta in "The Lecture" using a new method of composition. Having discarded the diagonal of his predecessors he employs a zigzag line to get into the depth of his picture. In the carnival scenes by Tiepolo and in the various views of Venice by Guardi are the experiments with light effects to which the luminarists of the late XIXth century owe no small share of their knowledge. Canaletto in his "Churches of Stes. Giovanni and Paolo" and Bellotto in "Brenda" exemplify preoccupation with scientific methods and painting out-of-doors. All of these manners mark important departures from an accepted style, and in addition it is necessary to remember that Canaletto revived the art of etching and that the introduction of the mediums of pastel and watercolor came in this "decadent" period.

Lenders to the exhibition include M. Knoedler & Co., A. S. Drey, Jacques Seligmann, A. S. Hoogendyk, Arnold Seligmann, Rey & Co., and Wildenstein & Co.

CINCINNATI

During the month of December the Cincinnati Art Museum is presenting its Fifth Annual Juryless Exhibition of Work by Artists of Cincinnati and the vicinity. Since the inauguration of this annual event in 1930 there has been an increasing interest on the part of the participating artists and the public in this display which includes not only painting in oil and watercolor, but sculpture, the graphic and decorative arts. The number of entries this year totals one hundred and nineteen representing as many artists. Since there is no jury no artistic work submitted is rejected.

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HIGH SUMS PAID IN BOERNER SALE

LEIPZIG.—The small but choice collection of old master engravings sold by auction at Boerner's on November 23 excited lively interest, especially for the fine series of engravings by Durer. The sale being well attended by dealers and amateurs, high prices prevailed throughout. The wonderful "Crucifixion" by Altdorfer fetched 1250 marks (taxation price: 1000 marks). The rare Campagnola went to a Swiss dealer for 2000 marks. Hirschvogel's charming landscape etching brought 1600 marks (taxation price 1500 marks). Early masters were also much sought after; we noted 1850 marks for the Gothic letter by the Master E S and the large sum of 3100 marks for the almost unique "St. George" by the Master of the Nuremberg Passion (taxation price: 3000 marks). Excellent prices were also secured for examples by Rembrandt, whose self portrait drawing was purchased by a collector for 3800 marks (although the advance estimate was only 3500 marks), his fine etching "Christ Taken from the Cross" made 1300 marks, whilst the great "Landscape with a Tower" realized 7000 marks, the second highest price of the sale. Ruissdael's landscape etching, "Les Voyageurs" fetched 1250 marks.

Below we give a list of the important prices for Durer engravings and woodcuts which excited keen bidding:

	Reichs- marks
32—"The Holy Vernicle"	1300
33—"The Virgin Standing"	2500
34—"The Virgin Sitting"	2350
37—"The Virgin with a Monkey"	3600
38—"Melancholy"	4800
39—"Nemesis," first state	7100
44—"The Offer of Love"	1800
50—"The Last Supper," woodcut	1700
53—"The Virgin with Angels"	2000
60—"S. George"	1300

(All prices without 15% auction Commission.)

HIGH PRICE PAID IN PARIS SALE

PARIS.—The high price of 205,000 francs was paid at auction at the Galerie Charpentier in Paris on December 11 for a drawing attributed to Michelangelo. This work, which is a self-portrait, was the feature of the famous art collection of the late Chaix d'Est-Ange. Although the actual bidder was an agent, it was reported that he was acting for Harvard University. Several paintings also fetched high prices. A Prudhon self-portrait brought 100,000 francs; an "Interior" by Teniers, 72,000 francs, and Van Dyck's "Crucifixion," 46,000. A classic landscape by de la Croix fetched 41,000.

OAKLAND

The Chinese Exhibition, sponsored in the Art Gallery at Mills College by the Friends of Far Eastern Art as their initial undertaking, was brought to a close on December 11, with a brilliant lecture on Chinese jade by Dr. Alfred Salmons, whose untiring efforts made possible this remarkable display of objects from the civilization of ancient China, nearly two thousand years before Christ to the Ch'ing dynasty. Between four and five thousand people viewed the exhibition during its season of two months. The Friends of Far Eastern Art will announce their next undertaking at an early date.

The Mills College Art Gallery will remain closed during December pending the opening of college after the winter recess which ends January 7. According to Roi Partridge, director of the gallery, an exhibition of the work of the California Society of Women Artists is planned for the month of January.

PHILADELPHIA

Familiar names among the exhibitors at the Exhibition of Soviet Art, are those of K. Petrov-Vodkin, Yuri Pimenov, Alexander Shevtchenko, Peter Williams, M. S. Saryan, E. Katzman and Nikolai Kupreyanov. Two of the best paintings in the exhibition are a heroic portrait of a well-known Soviet theatre director and a portrait of Alexandrov, Soviet motion picture director—both by Peter Williams.

The exhibition, assembled in Russia on the Museum's invitation by the Society for Cultural Relations with Foreign Countries (VOKS), is fostered by the American-Russian Institute.

Taste Changes In Literature Why Not in Art?

Mr. Donald J. Bear, curator of paintings, Denver Art Museum, writing in a recent issue of the *Rocky Mountain News*, makes some telling comments on the subject of changes in taste:

"People are always blaming someone for something that is ultimately due to their own shortcomings," writes Mr. Bear. "The artist, the dealer and the general public from time to time receive the shift of blame because more original pictures and prints are not sold. The whole thing cannot be laid to the general public. Only part of the public wants pictures, just as only a part of the public wants books, phonograph records or season tickets to concerts."

"A large part of the picture-buying public at some time buys a few pieces which find a place in the home and thus become fixtures until the next generation tosses them out. Indeed, there may be a few fortunate souls whose spirit is of such constancy that they may be able to sustain themselves on the same few favorite books, pieces of music and pictures for a lifetime. Most of us go through an evolution of preference in taste in almost everything—books especially. Why not pictures, too? Possibly because pictures, unfortunately, have become regarded by many as pieces of furniture, yet everyone knows that prints and pictures may be read like books and are exhausted or sustained according to their content."

"It seems incredible that people can change without changing the visual aspects of their environment. They attend exhibitions and admire something which may be for sale at a reasonable price—a lithograph, for example, which costs no more than a new book, an attractive wood-block print as inexpensive as a new detective story. Picture dealers are not to be blamed; they furnish what the individual asks for. It is not up to every individual to support the artist but to the individual who is interested in art in its many forms. No amount of attendance at museums, exhibitions or lecture classes so raises the standard of appreciation and understanding as those steps involved in choosing and paying for a picture because you want it."

"Because you have bought a picture ten years ago is no reason that that picture still has anything to say to you. Good collectors, those who buy because of an intimate connection between themselves and what they collect, regard with some pride their collections, their additions and discards as evidence of increasing pleasure and acumen."

RECENT AUCTION PRICES

CASTLES PAINTINGS AND DECORATIONS

American-Anderson Galleries.—The sale of important paintings, jades, furniture and decorative objects, the private collection of Burton S. Castles of New York, held on December 14 and 15, brought a grand total of \$66,469. We list below the principal prices obtained in the dispersal:

279—Important carved mutton-fat jade magnolia vase mounted as lamp—Ch'ien-Lung; M. A. Linah, agt.	\$1,150
283—Pair important carved spinach jade table screens—Ch'ien-Lung; J. J. McKeon	1,500
284—Pair finely carved Fei Ts'ui jade table screens—Ch'ien-Lung; Clapp & Graham Co.	875
302—"Reclining Nude"—Jean Jacques Henner—French: 1829-1905; L. J. Marlon, agt.	2,900
304—"A Halt in Wallachia"—Adolph Schreyer—German: 1828-1899; A. de Cordova	4,000
307—"Reclining Nymph"—Jean Jacques Henner; bought by William Goepfert for Alfred E. Clegg ..	3,000
308—"Le Cavalier dans la Campagne"—Jean Baptiste Camille Corot—French: 1796-1875; private buyer	13,000
309—"A Calm on the Scheldt"—Paul Jean Clays—Belgian: 1819-1900; M. V. Horgan, agt.	1,800
312—Superb Brussels silk-and-silver-woven tapestry with the royal arms of England—Jerome Le Clare, circa 1695; Clapp & Graham ..	5,100

LONDON LETTER

By Louise Gordon-Stables

London is preparing for Christmas with a number of shows, which should provide artistic and enduring gifts for appreciative recipients. As one wanders in and out of exhibitions of modern watercolors, of pottery, of decorative carvings, one hears vows registered either to enlist generosity on the visitor's own behalf or to extend it to others.

At the Agnew Galleries there is an exceedingly pleasant show of watercolor drawings by Vanessa Bell and Keith Baynes. Both these artists have evolved a distinctive style of treatment in this medium, so that it neither emulates the effect of oils nor serves as a humble accessory to a drawing proper. Mrs. Bell is especially successful in some stylized portrait studies of celebrities of the past, which she has carried out in semi-humorous vein, yet with a touch of the romance or the sentiment that we associate with the subjects. A number of her compositions are, I understand, intended for use as decorative medallions for porcelain, and nicely achieve that blend of the formal and the naturalistic that should suit that end. Keith Baynes' work is not altogether uniform in quality, but the best of it is delightful in color and admirable in its technique.

The exhibition of Old Master drawings at the Colnaghi Galleries in New Bond Street covers a great deal of ground, taking in its stride the English and Continental Schools and ranging from the XVth to the XIXth centuries. Among the Dutch drawings there stands out one by Rembrandt on brownish paper in pen, of the Pesthuis, Amsterdam, while not far off is a work by van Goyen from the collection of Dr. Hofstede de Groot, an interesting river landscape. From the collection of Mr. Alfred Morrison comes a boy's portrait, one of the rare drawings by the portrait-engraver, Cornelis van Dalen.

An outstanding item amongst the drawings of the Italian School is one by Gaudenzio Ferrari, "The Procession to Calvary," in which the brushwork is heightened with white to give the group an added effectiveness and poignancy. Here again is an artist whose authenticated drawings are of great rarity. This example is reminiscent of his late frescoes in Santa Maria delle Grazie in Milan.

The English drawings include an interesting pen and water-color by Thomas Rowlandson of Shipping at Greenwich; a black chalk washed drawing by Gainsborough, in which he was evidently trying out an idea for an equestrian portrait in the manner of Vanduyck; and some characteristic Morlands.

It was not easy to effect an entrance into the Knoedler Galleries on the occasion of the private view of De Laszlo's portraits of the Duke and Duchess of Kent, so thronged were the Bond Street pavements on the days immediately preceding the royal wedding. The show included a number of other paintings by the same artist of members of both families loaned by them in the good cause of hospital charity. The new canvases are in his well-known manner. Full justice has been done to the good looks of the royal pair, but something less than justice would seem to have been given to the treatment of

the fur and satin of the bride's gown, which is not painted with the meticulous care usually lavished by the painter on such details.

For those who have the time to attend auction sales in remote districts of England, there are still "finds" to be unearthed. A few weeks ago at Christie's, a panel, which had been secured at a West Country sale for a few pounds, was sold as an authentic Rubens for £1,500. It represented the heads of two peasants.

An influential Committee is organizing a fund to institute a memorial to the late Roger Fry, a man who occupied an important place in the aesthetic life of England and the Continent during the present century, not only on account of his pioneer work in the critical field, but also in connection with his challenging output as an independent artist. It is hoped that a sufficiently generous response will be made to the appeal to provide for a picture of suitable merit to be given in his memory to the National Gallery. Professor Fry's predilections as to schools and painters are well known and the choice will light no doubt on some example which might have been calculated to rouse his especial enthusiasm.

The names of Lady Aberconway, Lord Ivor Churchill, Aldous Huxley, The Earl of Sandwich, Sir Robert Witt, Augustus John, Lady Oxford, Sir Eric Maclagan and Mr. Samuel Courtauld figure among others in the list of the committee, on which Sir Alec Martin is acting in the capacity of Honorary Secretary. Contributions should be addressed to him at 8 King Street, St. James, London, S. W. 1.

FREEMAN SELLS AMERICAN SILVER

PHILADELPHIA.—On December 17 and 18 the auction at the Galleries of Samuel T. Freeman & Co., Philadelphia, Pa., attracted a large audience of collectors who exhibited particular interest in the early American silver by Philip Syng. This noted silversmith was the maker of the inkstand which was used at the time of the signing of the Declaration of Independence and which is now exhibited at Independence Hall, Philadelphia. Only three times in the last twenty-five years has Syng silver been sold at auction in this city. In the sale on December 17, four silver salt stands by Syng realized \$1240, and a punch ladle by the same maker brought \$300. These items were purchased by Thomas Curran of Philadelphia. An American silver tea pot attributed to Joseph Richardson was sold for \$200, a tea pot by Harvey Lewis for \$105 and a tea and coffee service by D. Gardner of New York was knocked down for \$205. This silver belonged to Dr. Elsie Reed Mitchell and the estates of the late Mrs. Alexander Van Rensselaer and Clara B. DeHaven, Jr.

Early American furniture from the estate of the late Benjamin Wasserman aroused active bidding, the more important items being a Philadelphia arm chair which went for \$230, a pair of Philadelphia side chairs sold for \$380 and a pair of Philadelphia Chippendale chairs which brought \$500.

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Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Paintings by American artists; Christmas show.

Ackermann Galleries, 50 East 57th Street—Nonsense exhibition, "Hot Dogs or Food for Laughter," by Blampied.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Indian Art Gallery, 850 Lexington Avenue—Christmas exhibition of arts and crafts of the American Indian.

American Woman's Association, 353 West 57th Street—Group show of paintings and sculpture, to January 20.

An American Place, 509 Madison Avenue—Exhibition of photographs (1884-1934) by Alfred Stieglitz, to January 17.

Annot School of Art, RKO Building—Work by Annot.

Arden Gallery, 460 Park Avenue—Garden sculpture, paintings and decorative art.

Argent Galleries, 42 West 57th Street—Christmas exhibition of small paintings, sculpture, black and whites, by N. A. W. P. & S. members, to December 29.

Art Students League, 215 West 57th Street—Memorial exhibition of the work of David H. Morrison; work by members.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—A classic hall; the Wilbour Library of Egyptology; Babott Memorial Collection; color reproductions of famous paintings; woodcuts from the museum's collections; art work of the public high schools of Greater New York.

Brummer Gallery, 45 East 57th Street—Special exhibition of sculpture by Desplau, to December 29.

Carlyle Gallery, 250 East 57th Street—Drawings of heads by E. A. Modrakowska.

Carnegie Hall Art Gallery, 154 West 57th Street—Christmas exhibition.

Caz-Delbo Galleries, 15 West 49th Street—Group show by French artists, to December 31.

Ralph M. Chait, 600 Madison Avenue—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hipsley and other collections.

Contemporary Arts, 41 West 54th Street—"Christmas Budget" exhibition and "Five to Fifty" sale, to December 30.

Delphic Studios, 724 Fifth Avenue—Watercolors by Charles J. Martin, paintings and drawings by Anthony Palazzo, oils by A. Wayne Wilhelm.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Eighth annual exhibition of "American Print Makers," to December 29; group show.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of watercolors by Vera White, to December 24.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Early American genre paintings, "The West," by Thomas Moran, N.A., and Charles M. Russell.

Eighth Street Gallery, 61 West Eighth Street—Exhibition of drawings by Hans Poy, December 26-January 12; Christmas show of watercolors and oils by the group, to December 25.

Ferargil Galleries, 63 East 57th Street—Artists' Relief Show, organized by Mrs. Thomas H. Benton; Christmas exhibition of Madonna and Nativity subjects by old masters.

Fifteen Gallery, 37 West 57th Street—Work by members of the Brooklyn Society of Modern Artists, to December 29.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery Secession, 49 West 12th Street—Oils, watercolors and frescoes, by Helen West Heller, to January 15; group show by American moderns.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Exhibition of the Salart Club, to December 29; architectural models assembled by Dr. Casper J. Kraemer, Jr., to January 4.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Oils, watercolors and drawings by Sir Francis Rose.

Harlow, McDonald Co., 667 Fifth Avenue—Five new etchings, by Marguerite Kirme; etchings by representative artists.

Hawes, Inc., 21 East 67th Street—Decorative work and ballet studies, by Jean Lurcat, to January 5.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kelekian, 595 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Prints by Walter Tittle, during December.

Keppel Galleries, 16 East 57th Street—Etchings and drawings by Augustus John; Whistler etchings and lithographs.

Kleemann Galleries, 38 East 57th Street—Etchings and drawings by R. Stephens Wright, during December.

Knoedler Galleries, 14 East 57th Street—One hundred etchings, dry-points, engravings, wood-cuts and lithographs illustrative of John Taylor Arms' "Handbook of Print Making and Print Makers"; decorative flower pieces from the XVIIIth, XVIIIth and XIXth centuries.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of modern prints in color, to December 29.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Pavel Tchelitchev; abstract sculpture by Alberto Giacometti, through December.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Paintings by Robert Hallowell, to December 31; lithographs and drawings by Stow Wengenroth, to December 31.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Paintings by French artists.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Egyptian Acquisitions, 1933-1934; contemporary American industrial art, 1934, through January 6; German XVth and XVIth century prints, through December 25; manuscripts and single illustration of the "Shah-Nama" by Firdausi, through January 1.

Midtown Galleries, 559 Fifth Avenue—Group show.

Milch Galleries, 108 West 57th Street—Recent Vermont landscapes by Edward Bruce.

Montross Gallery, 785 Fifth Avenue—Paintings by Letterio Calapai, to January 5.

Morton Galleries, 130 West 57th Street—Watercolors by W. R. Fisher, exhibition of prints, to December 31.

Museum of the City of New York, Fifth Avenue at 104th Street—Photographs of New York by Berenice Abbott, to January 3; hats and furs of former days, to February 1; Charles Frohman and the Empire Theatre, to February 4; XIXth century New York interior architecture.

Museum of Irish Art, Ritz Tower—Memorial exhibition of paintings and drawings by Sir William Orpen.

Museum of Modern Art, 11 West 53rd Street—Fifth Anniversary Exhibition of works illustrative of the scope of an ideal modern museum, to January 1.

National Arts Club, 15 Gramercy Park—XIXth annual exhibition of the Society of American Etchers, to December 26.

Newark Museum, N. J.—Exhibition of paintings and drawings by George Luks, to January 1; children's books illustrated by museum objects, to January 13; modern American oils and watercolors; P.W.A.P. accessions; Arms and Armor from the Age of Chivalry to the XIXth century; the Design in Sculpture. Closed Mondays and holidays.

Arthur U. Newton, 11-13 East 57th Street—Paintings by old masters.

New School for Social Research, 66 West 12th Street—First exhibition of painting and sculpture by art instructors in New York, to January 15.

New York Public Library, Central Bldg.—Exhibition of contemporary lithographs, drawings for prints, to December 31; "The Development of the Decorative Initial Letter in Manuscripts and Printed Books from 1200 to the Present Day;" exhibition of holiday cards by various artists, to December 23; "Announcement of Exhibits," to January 31.

New York Public Library, 135th Street Branch—Exhibition of work by students in the Art Workshop of the Harlem Adult Education Committee.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit, 485 Madison Ave.—Paintings by Boris Grigoriev, group shows, to December 25.

Pen and Brush Club, 16 East 10th Street—Flower paintings by members, to January 3.

Rabinovitch Gallery, 142 West 57th Street—Exhibition of photographs by pupils through December.

Raymond & Raymond, 40 East 49th Street—Exhibition of facsimile reproductions of paintings, pastels and drawings of Degas, to December 29.

John Reed Club, 430 Sixth Avenue—Memorial show of work by Diana Gellerman, to December 28; group show by members.

Rehn Galleries, 683 Fifth Avenue—Paintings of the Hudson Valley, by George Biddle and Henry Varnum Poor.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by Ian Campbell-Gray.

Roerich Museum, 310 Riverside Drive—Polychrome wood carvings and sculpture, by Roberto de la Salva, to January 5.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by Frank Vining Smith; watercolors of airplanes by Wayne Davis, during December.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seigmann, Rey & Co., Inc., 11 East 52nd Street—Special exhibition of paintings by El Greco, through December; rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Squibb Galleries, 745 Fifth Avenue—Third biennial exhibition of student work, sponsored by The College Art Association, to December 29.

Marie Sterner, 9 East 57th Street—Portraits by Natalie Hays Hammond, to January 5.

Philip Suval, Inc., 823 Madison Avenue—Marine paintings by Montague Dawson, to January 15.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Watercolors by Louis Ferstadt and group show.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—Group show of oils, watercolors, drawings and lithographs.

Valentine Gallery of Modern Art, 69 East 57th Street—Forty original drawings by James Thurber, to January 5.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weltzner, 36 East 57th Street—Paintings by Pieter Van Veen to January 5; German and Italian primitives.

Wells, 33 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Christmas exhibition; work by contemporary French and American artists.

Whitney Museum of American Art, 10 West Eighth Street—Second Biennial Exhibition of Contemporary American Painting, to January 10.

Wildenstein Galleries, 19 East 64th Street—Sculpture by Maryla Lednicka, to December 29; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of masterpieces of English XVIIIth century art.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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